

PLAIN WORDS
ON THE
ART OF ILLUMINATING.



(10/23/97)

John

07/23/97
23/6/0

PLAIN WORDS

ON THE

Art and Practice of Illuminating.

BY

MRS. CHARLES B. COOPER, M.S.F.A.

Fourth Edition.

LONDON:

GLADWELL, RICHARDSON & CO.,
18, NEWMAN STREET, OXFORD STREET.

Price Two Shillings.

LONDON :

PRINTED BY JOHN HADDON & Co.,
BOUVERIE STREET, FLEET STREET.

P R E F A C E .

THIS little manual of THE ART OF ILLUMINATING is intended for the use of ladies. In compiling it, my aim has been to lay before any one wishing to commence the study of the subject, a few practical suggestions calculated to enable her to master the elementary principles of the art with less difficulty than I experienced.

I wish to recommend, in few words, the study to all ladies who have time at their disposal, and any taste for drawing and painting.

To the wealthy, it will afford a charming recreation ; to those wishing to employ their time profitably, it gives an opportunity of doing so.

An illuminated text forms an elegant present ; and the knowledge the recipient would have of the pains and care and time the giver had bestowed on the work, in the hope of making it acceptable, would, I am sure, in many cases, cause it to be prized far more than many of the pretty knick-knacks usually given, which only require money and taste, and form no real memorial of the giver.

Any of the Beatitudes, and such texts as, "Rejoice in the Lord" (Phil. iii. 1), "The fruit of the Spirit is joy" (Gal. v. 22), "Peace I give unto you" (John xiv. 27), "We have an Advocate with the Father" (1 John xi. 1), "Christ Jesus came into the world to save sinners" (1 Tim. i. 15), "With His stripes we are healed" (Isa. liii. 5), "Ye must be born again" (John iii. 7), and many others from the Psalms and other Scriptures, are suitable for illuminating.

In fact, there is an *embarras de richesse*: the difficulty is to make a selection, not to find appropriate ones to choose from.

I am of opinion, also, that illuminating should be taught in all private schools for young ladies, to those who have any taste whatever for it; it forms as useful a training as music—requiring, as it does, patience and perseverance, and teaching accuracy both of the eye and hand.

Single Psalms or chapters of the Bible may be illuminated on parchment.

The Register in the family may be illuminated.

Memorial cards, illuminated with appropriate flowers, texts, and emblems, would be a great improvement on those usually employed now, whose only decoration is

a dismal black border, or a weeping willow, with or without a tomb under it.

Any one who adds a slight knowledge of heraldry to the power of illuminating, can illuminate the family crest and coat-of-arms on suitable pieces of parchment, to place inside the covers of valued books.

One word more : the art is not really difficult, except indeed to those who are colour blind. But nothing can be done, or rather, no real excellence can be attained, without *real* work. Let then those ladies who do me the honour of using this manual, only give sufficient time, attention, and real work to the subject, and they will not fail to achieve a success which will gratify their highest expectations.

In this belief I commend my work to their notice, begging all into whose hands it may fall to look leniently on its many deficiencies.

EMMA COOPER.

LIONSDOWN,
East Barnet, 1868.



Digitized by the Internet Archive
in 2016

CONTENTS.

	PAGE
History of the Art	I
The Invention of Printing	10
The Burning of Books	12
Materials for Illuminating	13
Symbols and Emblems	28
Sacred Monograms	30
Emblems	35
Colouring	38
Monograms	39
Buildings	39
Walls	39
Floors	39
Landscapes	40
Water	40
Houses	40
Costume of Monks	41
Emblems	44
Harmony of Colours	45
Contrast of Colours	45
Design	46
Lettering	46
Burnishing	47
Tracing	47
Hatchings	47
Conventionalism	48

ON THE ART OF ILLUMINATING.

HISTORY OF THE ART.

 THE practice of ornamenting manuscripts with coloured letters and small paintings is of great antiquity. Pliny mentions that Varro (B.C. 113) wrote the biographies of 700 famous Romans, and illustrated them with their portraits. But before commencing the subject proper of my work, it is advisable to give a short sketch of the origin and progress of the art of writing, down to the invention of printing.

The earliest attempts at writing were, no doubt, rude pictures or drawings meant to represent visible objects: for example, take the first five letters of the Hebrew alphabet,—(א) Aleph, (ב) Beth, (ג) Gimel, (ד) Daleth, (ה) He.

These were originally intended to be pictures respectively of an ox's head, a house, a camel, a door, and a window; and when America was first discovered, this method was still in use in Mexico. Letters are

now symbols which represent the articulate sounds of the human voice, but who discovered the connection between elementary articulate sounds and separate and distinct symbols to represent them, is unknown.

The hieroglyphical characters written on the papyrus, supposed to have been invented by the Egyptian priests, form an intermediate stage between the two.

The Phœnicians are said to have been the first nation that used an alphabet ; and Cadmus is said to have introduced this alphabet into Greece, consisting only of sixteen letters.

Letters were first written from right to left ; afterwards the Greeks wrote from right to left, and from left to right, alternately, called *Boustrophedon*, or writing after the manner in which oxen ploughed the ground ; at length the motion of the left hand to the right was found most convenient, and has generally prevailed.

It is doubtful whether the Saxons, who had completed their conquest of England by A.D. 585, had any knowledge of the art of writing ; but as they were pagans they probably had not, until they were taught it by S. Augustine and his monks (who came to England A.D. 597) and their successors. But the Celts, who fled to Ireland during the Anglo-Saxon conquest, had learnt it from the Romans, and developed it to a high degree of perfection, both in formation of letters and illumination. But no doubt

the art of illuminating existed long before this ; in fact, in earlier times than we can trace it to. Written documents with red letters, marking the most important words, have been found in the ancient MSS.

The study of the caligraphy of ancient manuscripts is full of interest.

From Egypt the art passed to Greece and Rome ; and we learn from Ovid and Pliny, that long before the destruction of Pompeii, the Romans were accustomed to rubricate and adorn their MSS. with painting.

In the third century, a Greek empress presented to her son a copy of Homer in purple and gold. Another fine example of this early Roman or Byzantine style is the celebrated Codex Purpureo-argenteus, written about A.D. 360. It is now in existence, and is preserved at Upsala, in Sweden.

The Vienna Roman Calendar, supposed to have been executed in the fourth century, is an important specimen of Roman illumination ; it is the most ancient manuscript in which anything like ornament is introduced.

There is in the Vatican a beautiful collection of valuable MSS. Among these is the Virgil of the fourth or sixth century, containing a large number of miniatures, also a MS. of the Book of Joshua, executed on a roll of parchment thirty feet long ; this was illuminated in the eighth century.

From the fifth to the end of the eighth century, when the fine arts were almost extinct in Italy and

on the Continent, a style of art was established and cultivated in Ireland,* quite distinct from any other. A variety of birds, twigs, lacertine animals, with their tails and tongues forming long narrow ribbons and coils, are peculiar to the Irish school, called Celtic. The Irish missionaries brought this style from Iona to Lindisfarne in the seventh century.

The "Book of Kells," still preserved in Trinity College, Dublin, is one of the most beautiful and wonderfully executed manuscripts of this school. The interlacings are so minute and regular that tradition alleges that these unerring lines were traced by angels.

The "Durham Book" ("Cott. Nero. D. IV.") in the British Museum, is another noted MS. of this school; it was produced at Lindisfarne, in the seventh and eighth centuries, in memory of S. Cuthbert, who was bishop of Lindisfarne in 685. It is sometimes called S. Cuthbert's Gospels. The monastery of Lindisfarne was founded by S. Aidan and the Irish monks of Iona, in A.D. 634.

The Benedictional of S. Ethelwold is a complete and valuable example of early English art; it was executed by a monk of Hyde Abbey, named Godeman, for Ethelwold, bishop of Winchester.

Mr. Westwood tells us that S. Augustine established a scriptorium, or writing-chamber, at Canter-

* Ireland still keeps up her character in the art, in the beautiful works of Mrs. Gource and Miss Hopkinson.

ERRATUM.

Page 4. For Mrs. GOURCE and Miss HOPKINSON read Mrs. GONNE
and Mrs. HOPKINS.



bury, where some beautiful manuscripts were produced : the Utrecht Gospels was one of them.

S. Swithin founded a scriptorium at Winchester, in the eighth century ; and when Alfred ascended the throne, he founded another monastery and scriptorium near to it.

The copying of books was generally entrusted to the monks, and was considered a work acceptable to God. Alcuin, appointed Abbot of S. Martin of Tours, in 796, by Charlemagne, entreats all to employ themselves in copying books, saying, "It is a most meritorious work ; more useful to the health than working in the fields, which profits only a man's body, whilst the labour of the copyist profits his soul."

Charles the Bald, as well as his grandfather, Charlemagne, encouraged the transcription and ornamentations of MSS. In the Imperial Library at Paris, there are still some splendidly illuminated Bibles of Charles the Bald.

The Byzantine, combined with the Celtic style, prevailed until the close of the tenth century. Dr. Henry, in his *History of Great Britain*, tells us that a noble Norman, who was a great encourager of learning, left his own library to that of the abbey of S. Alban's, A.D. 1086, and granted two-thirds of the tithes of Hatfield, and certain tithes in Redburn, to support the scribes in the scriptorium of that abbey.

The eleventh and twelfth centuries are characterized by monster initials, the first letter or word

sometimes occupying the whole length of the page. These large initials were ornamented with a number of fanciful and poetical objects and devices, animals, flowers, birds, rabbits, hares, men, and women. They are called "*lettres historiées*," because they generally illustrated the text. These large illuminated letters, it is believed, were first originated by the Greeks in the seventh century, and they attained their greatest beauty in the twelfth.

Mr. Shaw, in his splendid exhibition of illuminations (opened in February 1866), exhibits two letters D and P from a Bible in the Harleian collection of the British Museum; they date about 1190, and if the exhibition is still open, I should advise all to go and see the illuminations who possibly can, as they will then have an opportunity of inspecting many beautiful specimens of different styles and periods, without the trouble of searching for them in the British Museum.

Another example of this style can be seen in No. 3,045 in the Harleian collection in the British Museum; it is a very fine MS. although not agreeable in its colouring.

Ornamentations done with the pen were used in works of this period, and continued to the end of the thirteenth century; and a style known in architecture as Romanesque became popular.

The thirteenth and fourteenth centuries constitute the outline period. In the earlier part of the thirteenth

century the Gothic feeling began to prevail, while the Romanesque gradually died out.

Illumination in the twelfth, thirteenth, and fourteenth centuries, attained its fullest perfection. The splendour of the colouring, the spirit and accuracy of the drawing, the brilliant diaper patterns, the white hatchings, the conventional treatment of flowers and animals, the graceful arrangement of the sweeping lacertine tails, and ivy leaf forms, all contributed to its great beauty.

It was a maxim in the thirteenth century, that a convent without a library was like a castle without an armoury. At this period, Thomas à Kempis was celebrated as a scribe. He copied the Bible in four large volumes, and was the copier of many other works.

Of the thirteenth century, the manuscript I. D. X. (Vegetius, 11,698 British Museum) is strongly to be recommended for study, being rich in design, colouring, and line finishing.

I have lately inspected in the British Museum the MS. 17,341 produced in the fourteenth century: it is one of the finest and most beautifully executed manuscripts we have; it is select, but can be seen by obtaining permission from Sir Frederick Madden.

In England, at this time, illuminating appears to have been very popular among the noble families; this is proved by the number of coats of arms introduced and emblazoned in many English manuscripts now existing.

In the Braybrooke Psalters many escutcheons of our best families appear ; and later on, the poets and novelists enlisted the services of the illuminating artists to beautify their poems.

The MS. of the *Roman de la Rose*, in the Harleian collection, British Museum, No. 4425, is one example of this. The *Roman de la Rose* was commenced by William de Lorris, who died in 1260, and completed in 1318 by Jean de Meun.

At the commencement of the story is a series of figures in niches, representing the principal passions and troubles of life : hate, covetousness, envy, sorrow, avarice, beauty, franchise, and riches ; and old age's senators : pain, distress, sickness, ire, and melancholy ; and her grim chamberlains, groaning and grudging, are successively brought on the stage ; and it would be almost impossible to point out any miniatures more skilfully painted or more full of character than these.

On one copy of the *Roman de la Rose* is written on the last leaf, in French, the sentence, "This book cost at the palace of Paris, 40 crowns of gold, without lying." Now two crowns of gold are equal to one English noble (*vide* Lingard's History of England, vol. III. note 91), which was six and eight pence, and knowing money to be worth twenty times as much then as now—the usual computation—we find that the cost of the book was about £133 4s.

The MS. I. E. IX., British Museum, which is not

select, is another produced in the fourteenth century, which will amply repay all who can go to see it.

The leading feature of the 15th century is the perfection arrived at in its miniature painting, attributed chiefly to the influence of the three Van Eycks, Hubert, Jan, and Margaretta, who executed the Bedford Missal for the Duke of Bedford, who was Regent of France, during Henry VI.'s minority, from 1422 to 1435; they also introduced landscape backgrounds instead of diaper, and the natural painting of insects and flowers.

The Bedford Missal contains the only known portrait of the Regent of France. It is now in the possession of Sir John Tobin, of Liverpool, who purchased it for £1100.

In the middle of the 14th century there were at the Camaldolese monastery at Florence, two celebrated illuminators, Don Jacopo Fiorentino, and Don Silvestro. This Don Jacopo, according to Vasari, was the best large letter writer in the 14th century. He wrote for his monastery twenty folio choral books, the miniature illuminations of which were painted by his brother, Don Silvestro. Their right hands were preserved after their death as honoured relics.

In the 15th century, with the invention of printing, the art of illuminating began to decline, and in the 16th century decay became very visible, and at last it finally died out.

Giulio Clovio, born 1498, died 1578, was one of the

best illuminators of this century—a missal in the British Museum, Add : 18,855, is a specimen of this period, with natural flowers and insects painted on a gold ground.

Many materials were used for writing on before the invention of parchment or paper. The prophet Eze-kiel, at Babylon, was directed to take a tile and por-tray, or write, upon it. Hesiod's works were first written on tables of lead. The laws of Solon upon wooden planks. Wood, ivory, the bark and rind of the papyrus, and skins of animals, were all used by the ancients. Zonores relates that the Iliad and Odyssey of Homer were written upon the intestines of a serpent, in characters of gold, forming a roll of 100 feet in length. Then came parchment prepared from the skins of animals, vellum, linen, silk, horn, and lastly paper.

Printing was invented by John Guttenberg, of Mentz, and introduced into England by William Caxton in 1474.

The first printed books were made to resemble manuscripts, and printed only on one side of the vellum, the method of printing on both pages being not yet discovered ; the blank sides were pasted together, which made them appear like one leaf.

Capitals were unknown, so spaces were left for the illuminators to paint in the initial letters. Some are of opinion that this was done designedly, that the work might bear the greater resemblance to a manuscript.

Faust took a parcel of his books to Paris, and

offering them for sale as manuscripts, was actually indicted, or threatened to be so, as a conjuror ; from the number of the copies he had in his possession, and their exact conformity with each other, the Parisians concluded that he had been assisted by demoniacal agency.

Manuscripts were always very valuable, sometimes realizing immense sums. When a book was bought, the affair was considered of so much importance that it was customary to assemble persons of consequence to witness the transaction, and to make a formal record that they were present.

Mr. Watson, in his history of printing, tells us the following anecdote :—

From an epistle of Antonius Benonia Bicatellus, surnamed Panorme, to Alphonsus, king of Naples and Sicily, lib. 5., epist. :—"You lately wrote to me from Florence, that the works of Titus Livius are there to be sold, in very handsome books ; and that the price of each book is 120 crowns of gold : therefore I entreat your Majesty, that you cause to be bought for us Livy, whom we used to call the king of books, and cause it to be sent hither to us. I shall in the meantime procure the money which I am to give for the price of the book.

"One thing I want to know of your prudence, whether I or Poggius have done best : he who, that he might buy a country house near Florence, sold Livy, which he had writ in a very fair hand ; or I, who, to purchase Livy, have exposed a piece of land for sale ?"

The value of early printed books may be discovered from the following circumstance. In January, 1812, the Decameron of Boccaccio, printed in 1471, was purchased at the Duke of Roxburgh's sale by the Marquis of Blandford for £2260.

The burning of the books of criminals was considered a great punishment, it was sanctioned both among the Greeks and Romans by legal sentence. In the reign of Augustus, the satirical books of Labianus were directed to be burnt, which occasioned his death through grief. An instance of this occurred in England in 1643, when the Puritanical parliament ordered the book called "The Book of Sports" to be burned by the common hangman; and even as late as the reign of George III., the celebrated number, No. 45, of the *North Briton*, written by Wilkes, received the same sentence; and we meet with several other instances of this.

Printing, since its invention, has made rapid strides; books of all descriptions can now be purchased at reasonable prices. The total issue of new books and new editions, in the four years 1849—1852, amounted to 4380 volumes per annum.

The above slight sketch of the origin and progress of the art of writing and illuminating books, will, I hope, be interesting to the reader. It is very rudimentary; but before entering on the study of the principles of illuminating, it is useful to have some slight knowledge of the history of the art.

MATERIALS.



E will begin with the mechanical part of illuminating, and it will be necessary to mention all the materials used.

The following is a list of what you will require if you are desirous of practising and excelling in this beautiful art:—

A drawing-board.

One of Messrs. Rowney's ever-pointed pencils, HB.

A piece of erasing rubber.

A palette and a square divided tile.

A glass of soft water.

Four palette cloths.

A portfolio.

A box of colours,—and experience has shown me that moist colours in tubes are the best, because they can be kept free from the dust, and on that account are the cleanest. If the colours in the tube should get too dry, they should be wrapped in a piece of wet flannel. Some prefer the moist colours in pans, and some the dry cakes, all, or any of which can be procured, of the best quality, at—

Messrs. Rowney & Co., 29, Oxford Street.

Messrs. Winsor & Newton, 28, Rathbone Place.

Messrs. Ackerman, 191, Regent Street.

Messrs. Roberson, 99, Long Acre.

Messrs. Reeves, 113, Cheapside.

I can recommend the following list of colours as some of the best for illuminating purposes.

BLUES.

French ultramarine, indigo, cobalt.

GREENS.

Emerald green, Hooker's green, olive green.

REDS.

Indian red, light red, carmine, vermilion, rose madder, lake.

PURPLES.

Violet carmine, purple madder, neutral tint.

ORANGES.

Burnt sienna, neutral orange.

YELLOW.

Lemon yellow, aureolin, gamboge, raw sienna, cadmium yellow.

BROWNS.

Brown madder, Vandyke brown, brown pink.

BLACKS.

Lamp black, Indian ink.

WHITE.

Chinese white.

The above colours can be purchased in half-cakes, pans, or tubes, for one guinea, without the box.

It may be interesting to the reader to know how some of these colours are obtained.

Ultramarine is one of the most beautiful and

durable blues we have ; it is prepared from a mineral called lapis lazuli (azure stone), which is found principally in Persia and Siberia ; it has been used in painting since the thirteenth century, and was so valuable that it was generally supplied with the gold by the person who ordered the picture. In old paintings this brilliant blue is often seen quite bright and fresh, when all the rest is faded away. No wonder then, that the ancients considered this glorious colour as a type of heaven and everlasting happiness.

Cobalt is prepared from a mineral of a reddish grey colour ; this blue is most useful in painting skies, distant trees, and mountains.

Red is a simple or primary colour, consisting of several different shades, as scarlet, crimson, vermilion, orange red, &c., &c. Indian red is a species of ochre. Carmine and vermilion are preparations of the cochineal kermes or grana, it is extracted from the dead body of the female insect, which lives on the leaves of a species of small oak called the prickly oak. Fine lake is also prepared from the cochineal. Common lake from Brazil-wood. Vermilion was formerly made of red sulphate of mercury, which can be produced artificially. In China is found a native cinnabar which is quite pure, and only requires grinding to become vermilion. The most beautiful and permanent reds are those extracted from the madder root, a trailing plant cultivated in Holland and England, but a native of South America, and found in a wild state near

Smyrna and in the isle of Cyprus. Rose madder, scarlet madder, pink madder, madder lake, brown and purple madder, are all of the greatest value to the illuminator and water-colour painter.

Yellow-ochre is prepared from a kind of earth or clay, deeply coloured by the oxide of iron.

Chrome yellow is an artificial chromate of lead ; this colour is much more permanent than is generally believed.

Gamboge is a concrete vegetable resin, brought from Gambogia in the East Indies ; this yellow is very bright and beautiful, but not durable.

Umber is compounded of a kind of iron ore found in Cyprus.

Vandyke brown, one of the best browns we have, is prepared from a species of peat earth of a deep brown colour, which takes its name from Vandyke, who used it extensively in painting.

Lamp black is made from a soot which is prepared from the dregs of tar, burnt in furnaces.

Indian ink is made by the Chinese, but the exact way in which it is prepared is not known ; some think it is made of a glue mixed with lamp black, and other, from the cuttle-fish.

Chinese white is prepared from zinc. Messrs. Winsor and Newton's preparation is excellent.

Opaque colours are generally of earthy or mineral extraction, and are more durable than vegetable colours.

BRUSHES.

Nos. 1, 2, 3, 4, 5, 6 round brushes, in red sable, as strong as can be chosen, will be sufficient.

BURNISHERS.

No. 1 pointed. No. 3 flat.

INSTRUMENTS.

A pair of compasses, tracer, T square, drawing pen, scale, and set square.

GOLD AND GOLD-GREEN.

Gold shell and gold cake are the best for general purposes, as they can be used with ease. Gold-green is very useful for leaves, it harmonises with green.

SILVER.

Aluminium, in shells or cakes, is better than silver, as it does not tarnish.

PAPERS.

Vellum, London-board, vellum-paper.

SUNDRIES.

Gum, tracing paper, transfer paper, eraser, steel pen, crow-quill, four small drawing-pins, a pot of ox-gall, a sheet of capital and small letters.

Having all materials ready for use, you must now try to find out how to use them.

It is necessary that the beginner should have exhaustless patience, and a fixed determination to succeed.

I think, perhaps, if I describe how to colour two or three outlines, in detail, it will be useful.

First, take one of E. Fuller & Co.'s shilling scrolls.

Scroll No. 176, "He shall enter into peace," is easy and much admired; so I will take that as an example.

With the point of a penknife take a little Chinese white out of the bottle, and put it upon one of the squares of your tile; add to it some rose-madder, and mix them well together until you get a delicate pink liquid of about the consistency of cream; lay it on flat and uniform, with rather a small brush round the photograph.

Next take a little emerald green and lemon yellow; mix them together, and with this green, colour the stalks and leaves of the lilies-of-the-valley; and the dragon's neck and head, commencing from the middle of the letter; the upper part and turnover of the top scroll emerging from its mouth; the turnover and left portion of the under scroll, also coming from the mouth; and the small turnover on the right hand, at the bottom of the large letter; then cover the black lines of the branch on the left side of the letter, making it a green outline. This colour is then done with.

Now take some rose madder, and with a brush or pen go over all the black lines of the four corners, making them dark pink in outline; then point with the same colour the narrow outside band of the large letter, the inner division, the curves

springing from the tail and mouth, and the turn-over of the green leaves at the bottom of the photograph.

Mix, now, some Chinese white and ultramarine, until you get a beautiful pale turquoise-blue; fill up with it the large letter (leaving the dragon), the *e* of the "He," the ribbon tying the lilies, and the small turnovers of the capital. The outer band of the crown and the under part in which the head is placed, shade with the same colour; also the outside rim of the outline.

The broad inner band going all round should be pale mauve, made with Chinese white and purple. "Shall enter into peace," is to be coloured flat with dark purple.

The leaves and all the green parts except the branch in outline, must be shaded with Hooker's green; the shadow always falls on the right side of the stalk, leaves, etc., etc.

The blue turnovers are shaded with pure ultramarine.

The dragon requires much care: the spine and under part should be silver, indented with the burnisher to give it a mailed appearance; the body legs, and tail must be stippled with yellow, green, red, and black, in the order given, to produce a bright, mottled effect; leaving it light on the left hand and making it nearly black as it reaches the silver spine.

The wings look well painted in the colours of the rainbow, viz., violet, indigo, blue, yellow, green, orange, and red, in narrow stripes, blended softly together, or left in plain stripes.

The crown should be filled in with gold, and ornamented with dots and stars with the pointed burnisher.

The rays must be gold, put on thickly with a brush over the black lines, and afterwards ruled with the burnisher, so that each ray is indented.

The small band round the photograph is also gold, and indented with the burnisher to give it the appearance of the holes round postage stamps. Care should be taken not to press the burnisher too hard, or it will injure the paper.

The lilies-of-the-valley look pretty, painted silver and shaded with purple madder and cobalt mixed; the blue part of the large letter and the turnover can be dotted with small dots of Chinese white, which enlivens them very much.

A black line must now be ruled round the outer blue band and the inner mauve, which completes the whole.

Among numerous good outlines G. Rowney & Co. have published, I have chosen for my second example the one with the following text : " If ye shall ask the Father anything in my name, I will do it." The colouring of this outline will be excellent practice for the beginner, as it takes in the treatment both

of flowers and conventional devices. I have coloured it in the following manner, and find the result pleasing :—The background of the convolvuluses is a very pale grey ; Chinese white, ultramarine, and carmine mixed together will produce the requisite tone of warm grey. The flowers must be first washed in with a pale tint ; use blue for some and pink for the others ; Chinese white and ultramarine mixed for the blue, and Chinese white and rose madder mixed for the pink. The blue flowers are shaded with ultramarine and the pink with carmine ; the stripes down the blue flowers are painted in with chrome yellow, in the pink with a deeper red or violet ; but it is much better to paint the convolvuluses from nature. I have varied the groups by painting two blue convolvuluses in some, and one pink, and *vice versa*. In the top and bottom groups, I have painted one convolvulus deep crimson and one deep blue. The leaves are green-gold shaded with Hooker's green, emerald green shaded with cobalt, and Hooker's green shaded with Prussian blue—in each group the leaves are varied. The tendrils are pale pink shaded with neutral tint ; or if preferred, the stems and tendrils can be emerald green shaded with Hooker's green. In old MSS. the pink stems are generally seen. The background of the four corners is vermilion, washed over after it is dry with either Reeves's wax medium, or Miller's glass medium No. 2., which renders the colour bright and permanent ; the middle star of the device is the same

colour as the background of the flowers, with a black line all round it ; the dot in the middle of the star is gold ; the double line which forms the diamond is gold, and the inside of the four circles it forms is blue. The outside double line, forming four angles, is blue, with the inner line black ; the blue line is hatched with fine white lines and dots, the latter not being larger than pins' heads. In the other four devices also the background is vermilion, the circle in the centre gold. The four spikes black, washed over when dry with one of the above mediums. The turnover of all the spikes is gold. The diamond pale blue, shaded with dark blue, and ornamented with white hatchings. I have chosen as the pattern a small white Greek cross, not much larger than a pin's head ; I have put five down the centre of each side of the diamond. The large *I* in "If" is pale blue, shaded with ultramarine, and ornamented with white dots down the two centre bars and along the top and bottom bar. The square background of the *I* is gold, ornamented with the pointed burnisher, with crossed lines like lattice work, with a dot made with the point of the burnisher at each place where the lines cross. The centre of the diamond in the middle of the letter is scarlet. The two other capitals, *F* and *I*, are to be painted the same as the large *I*. The acanthus leaf in the device at the end of the text is pale blue, the veins of the leaf ultramarine, the turnover gold, the leaf hatched with white. The stalks and tendrils are vermilion ; the colour is laid on

on the left side of the black line quite close to it, so that it looks like a scarlet stem shaded with black. The insides of the five circles are gold with a scarlet rim round them, the gold part is ornamented with the pointed burnisher with dots or lines. The inner double line forming a narrow stripe round the text, is filled in with gold dotted all round with the burnisher, the other double line is filled in with vermillion.

A black line must be ruled with the drawing pen round the scarlet and gold stripes, and round the outside of the illumination; also round each division both of the flowers and devices. A scarlet line drawn close on the top of the black lines which run across the text, improves the appearance of the whole very much. The outline is now completely coloured.

G. Rowney & Co. have just published a number of beautiful outlines suitable for a photographic, crest, or monogram album, which, when coloured and bound, would make an elegant volume for the drawing room table.

The last outline I shall give is selected from a series illustrative of the "Idylls of the King," published by Winsor & Newton; it is a pretty, well-designed outline, in the style of the fourteenth century. The title is "The Song the Novice sang at Amesbury." The outline encloses the following four well-known verses, which I will quote, as I can then better explain the colouring.

“Late, late, so late ! and dark the night and chill :
Late, late, so late ! but we can enter still.
Too late, too late ! ye cannot enter now.

No light had we : for that we do repent :
And learning this, the bridegroom will relent.
Too late, too late ! ye cannot enter now.

No light : so late ! and dark and chill the night !
Oh let us in, that we may find the light !
Too late, too late ! ye cannot enter now.

Have we not heard the bridegroom is so sweet ?
Oh let us in, though late, to kiss his feet !
No, no, too late ! ye cannot enter now.”

The background on the left is pale turquoise blue. Chinese white mixed with ultramarine will produce the tint required. The seven medallions, suspended from the stems and forming part of the border, are not to be grounded in blue, except in that part of the top and bottom medallions where the pale blue is to be put on the right and left of the panel : the panel in both is gold, ornamented with the pointed burnisher with crossed lines, and dotted where the lines cross. The blue on either side of the panels is to be hatched with white cross lines the same as the panel, or with three little dots thus :· leaving a space between each group of three dots. The dress of Queen Guinevere is simply washed in with a deep tint of Prussian blue ; her mantle is scarlet with a very narrow edge of Chinese white. The chairs are Vandyke brown. The little maid is represented singing the song to the

Queen, and must be dressed as a nun, as a line shows near the end of this Idyll.

“Wear black and white, and be a nun like you.”

In the bottom medallion, the king is dressed in chain armour, with a white underskirt and cloak; the skirt and cloak are painted with Chinese white, shaded with grey. The armour is silver, burnished by rubbing the flat burnisher over it after it is dry; the pattern of the chain in the armour is dotted in with lamp black. The helmet is silver, with the exception of the crest on the top, which is gold.

“To which for crest the golden dragon clung.”

The Queen's dress is the same as in the top medallion, her hair is raw sienna shaded with Vandyke brown, the top of the head must be left light, as the poem tell us, “She had golden hair.”

“O golden hair, with which I used to play.”

The background of the middle medallion is gold, ornamented with dots. The crown is crimson and gold, the cap crimson, and the frame gold, the rim at the bottom is left as it is, to represent ermine; a black line must be put all round the crown to separate it from the gold background. The shield is scarlet, the cross pale blue, with white dots down and across the centre of its arms. The four small medallions are filled in with diaper patterns, composed of scarlet, blue, and purple, and cross-barred, after it is dry, with fine white lines. The stem and ivy leaves throughout are gold shaded with

Vandyke brown and lamp black mixed. The veins in the leaves are delineated by the pointed burnisher. The five white circles, and the one in the panel in the top medallion, are filled in with silver, ornamented with the burnisher; a dot in the centre makes them look bright and sparkling; the remaining circles are all filled in with gold, and ornamented in the same way.

The other three medallions, with the monograms and goblet, are grounded with pale blue, also the irregular space on the right side of the ivy leaves and stem extending to the dragon's chin; the space on the left side of this stem is dark Prussian blue and indigo mixed; the stripe commences with the first L, and extends along the top and down the side, and stops at the last word of the song, "now." The goblets and monograms are scarlet shaded with black, and ornamented with white lines and dots. The dragon is to be painted as described in page 19. The serpent is emerald green, with a half diamond painted down its back. The spider's web is scarlet, also the space along the bottom of the scene of the ten virgins, and the spaces at the top and bottom of the top stems.

The background of the ten virgins is Prussian blue and indigo, quite dark, to represent midnight. The church is washed with a light tint of vermilion shaded with grey and brown. The five wise virgins are dressed in white, with gold headgears. The flame of their lamps is touched in with chinese white with a very small stroke in the middle of gamboge and vermilion.

The five foolish virgins are dressed in pale violet dresses shaded with neutral tint and scarlet headgears.

The background of the capital letters at the beginning of each verse of the song, is gold, ornamented with the burnisher, and the letters commencing *each* line are scarlet, but only the first letter of each verse is to be ornamented with white hatching. Silver dots and lines on the Prussian-blue band on the top and right side of the inside of the outline, burnished with the pointed burnisher, improves the effect of the illumination very much. The outlines are then completed ; and I trust the explanation will be sufficiently clear to help those who try them to execute others with greater facility.

The palette should be sponged clean, and wiped with a palette cloth after finishing the day's work.

ON SYMBOLS AND EMBLEMS.



O much misconception prevails as to the meaning of the words *type*, *figure*, *symbol*, *emblem*, and so much confusion seems to exist in the minds of a good many writers who use the words, that we had better begin this chapter with a definition of the meaning which I attach to the words I employ.

Type and *figure* may be said to mean exactly the same thing, the only difference being that *type* is a Greek word, and *figure* a Latin one.

The brazen serpent is a figure or type of Christ; you can use either word indifferently, though *type* is more commonly employed, because our Saviour's crucifixion corresponds with the lifting up of the brazen serpent, as a coin corresponds to its mould, or a seal to the impression it makes in wax.

But I do not intend to use either of these two words, but confine myself to *emblem* and *symbol*.

These contain the same Greek root: the *blem* in emblem and *bol* in symbol both coming from the Greek word βαλλειν (*ballein*) to throw,—our word ball,—and the difference between them is not very easy to express.

Aristotle uses the Greek word *symbol* to signify the outward sign of a conception or idea; and emblem

strictly means something put—fitted on to—something else, as a spear-head to its shaft, or a jewel to a ring. It seems therefore equally correct to say that the lily is the symbol and the emblem of purity. But I propose to use the word symbol allegorically, and emblem in cases where imagination or fancy comes in ; and to say that the lamb without spot is a symbol of our Saviour, and the violet the emblem of modesty. Similarly a lion is the symbol of our Saviour, because He is spoken of as the Lion of the tribe of Judah, and the cross is an emblem of Him.

We may now proceed to our symbology. It is necessary in designing and also in colouring outlines, to understand this branch of our subject thoroughly, for it is the poetry of illumination.

The student should introduce it carefully and advisedly, and she will find it useful, instructive, and pleasing.

In texts relating to our Saviour, the *Agnus Dei* (Lamb of God) may be depicted on some part of your illumination.

It is shown as a lamb spotless, harmless, and undefiled, with a cruciform nimbus ; sometimes bearing a banner and sometimes a cross, signifying Christ's victory over sin and the grave.

The cross also should be used.

The Latin cross resembles the cross our Lord was crucified upon, and is recognised as the emblem of His atonement ; and the cross without a summit takes the

form of a Greek letter τ , and is sometimes called the cruciform letter. The brazen serpent is represented as hanging upon this (*tau*).

The Greek cross has all its arms equal, said to signify that its benefits shall extend to all four quarters of the world.

St. Andrew's cross is like our letter χ , and is the emblem of humility.

The patriarchal cross resembles the Latin, with two transverse bars across, the under bar being longer than the upper.

The Maltese cross, Plate II., Fig. 2.

The cross pattée, „ II., „ I., is sometimes inclosed within an aureole, and quartered with four open books, emblematical of Christ and the four evangelists.

The cross fleury, Plate II., Fig. 5.

The cross treflée, „ II., „ 4.

The cross pomme, „ III., „ 4.

All the above crosses are frequently used in illuminations, but the Latin and Greek are most generally employed.

The sacred monograms are I. H. S. or I. H. C. ; X. P. S. ; I. N. R. I. ; *A. Ω.*

I. H. S. or I. H. C. is the abbreviated form of the Greek word *ΙΗΣΟΥΣ* (Jesus), signifying Saviour, *vide* Matt. i. 21, “ For He shall save His people from their sins ;” and is made up of the first, second, and last letters of the word. I., H. (*eta*, the Greek long e),

Σ (*sigma*, our *s*). The two monograms, though apparently different, are really the same, C being only the more ancient way of writing the Greek final *sigma*. For the exact form of this ancient uncial Greek character, see the critical note on 1 Tim. iii. 16, in Tischendorf's larger Greek Testament (page 522), where the difference between OC (o, s, in English letters) and $\overline{\Theta C}$, the abbreviation of the Greek word *θεος* (th, e, o, s, God) is clearly shown. The omission of the letters ΣOT was denoted by the bar over the top, the usual mark of abbreviation, even now commonly employed by lawyers, as in the words exors, admors, for executors and administrators, and the monogram was written $\overline{IH\S}$. This bar, however, was soon discontinued, and the letters alone used. They are commonly, but erroneously, believed to be the initial letters of the words *Jesus Hominum Salvator* (Jesus, Saviour of mankind), the Greek letter *eta* being mistaken for an *aitch*.

The Byzantine monogram was similarly formed, by taking the first, second, and last letters of the word ΧΡΙΣΤΟΣ (Christos), our "Christ," signifying anointed, the omission of the letters ΙΣΤΟ being denoted by the usual bar.

We find the monogram made up of the two letters H and S, combined with an elongated I straight down through the middle, forming with the bar of abbreviation over the top, the representation of a cross, suggesting, when taken in combination with the *s*, the



brazen serpent, a familiar Old Testament type of our Saviour, thus:—

In Western MSS. the letters I H S were frequently written in the corresponding small characters ihs, with the bar of abbreviation drawn through that part of the *h*, above the line, forming a rough representation of a cross.

I. N. R. I., the initial letters of the words *Jesus Nazarenus Rex Judæorum* (Jesus of Nazareth, King of the Jews) is also used.

The Greek letters α ω (Alpha and Omega, the first and the last).

The glory, nimbus, and aureola.

The golden “glory” is the representation of a halo supposed to issue from the head or body of Divine persons. It is called a nimbus when it surrounds the head, and an aureola when it encircles the whole body.

In ancient manuscripts and stained-glass windows, the nimbus was used to distinguish sacred personages. The nimbus, used to denote the Virgin Mary, was a circlet of small stars. The square nimbus belonged only to the living.

The cruciform nimbus, or glory, is always shown round the Divine head as a distinguishing mark from all beings, whether earthly or celestial—from saints and angels.

The forms of the nimbi are very varied; there is the oblong, the round, the square, the triangular, the lozenge, and the star shaped, and one in unequal rays.

The triangle, the pentacle or double triangle, forming a star with six points, and the wood sorrel or trefoil, are used as emblems of the Trinity (three in one).

The three circles entwined is an appropriate emblem of the Trinity—the three Beings in unity. This emblem is to be seen in a French manuscript of the thirteenth century, preserved in the library of Chartres. It is composed of three rings ; in the outer spaces of the circles are inscribed the three syllables of the word *Trinitas*, and in the centre space is inscribed *Unitas*. I have given this emblem in Plate IV., Fig. 3.

The symbol of the Holy Ghost is the dove ; either rays or a cruciform nimbus should be introduced round its head.

The use of the dove as a symbol of the Holy Ghost of course originates from the scene described in S. Matthew iii. 16 and S. Luke iii. 22: “The Holy Spirit descended in a bodily form like a dove upon Him, and a voice came from heaven, which said, Thou art my beloved Son, in Thee I am well pleased.” Here all three Persons of the Holy Trinity were present—Our Saviour in the water ; the Holy Spirit descending in a bodily form ; and God speaking in the heaven.

The circle is the emblem of eternity, having neither beginning nor end.

S. Matthew is represented by a winged man.

S. Mark by a winged lion.

S. Luke by a winged ox.

S. John by a winged eagle.

The passion flower is dedicated to S. Matthew.

The tulip to S. Mark.

The flobose agaric (*agaricum floccosum*) to S. Luke.

The flame heath to S. John.

These flowers should be introduced to ornament texts taken from the above evangelists.

There are many figures used in illuminating, some purely arabesque, but many used both emblematically and symbolically. For instance, the pelican is one which occurs but seldom, it is peculiarly appropriate as emblematical of Jesus shedding His blood for us.

In an old volume in the British Museum is a beautiful engraving of the pelican, with this quaint couplet underneath—

“Our Pelican, by bleeding thus,
Fulfilled the law and curèd vs.”

The fish is another emblem of Jesus.

The Greek word for a fish is *ιχθυς*. The letters of this word are the initials of the words *Ιησους Χριστος Θεου Υιος Σωτηρ* (Jesus, Christ, of God, Son, Saviour).

The vine, the cedar, the rock, the sun, are all used as emblems of our Lord, and many others.

The vine: “I am the true vine” (John xv. 1). “I am

the vine, ye are the branches: He that abideth in me, and I in him, the same bringeth forth much fruit: for without me ye can do nothing."

The cedar: "His countenance is as Lebanon, excellent as the cedars" (Cant. v. 15).

The rock: "And did all drink the same spiritual drink: for they drank of that spiritual Rock that followed them: and that Rock was Christ" (1 Cor. x. 4).

The sun: "But unto you that fear my name shall the Sun of righteousness arise with healing on His wings" (Mal. iv. 2).

The sword with a sharp point is emblematical of justice; with no point, of mercy; flaming, of God's vengeance; blunt, of religion.

The following were also used:—

The shield (of faith; Eph. vi. 16).

The breastplate (of righteousness; Eph. vi. 14).

The helmet (of salvation; Eph. vi. 17, Isa. lix, 17).

The reed.

The lamp (emblem of wisdom and celestial light).

The olive branch (of immortality).

The palm (of victory).

The heart (of love).

The heart pierced by an arrow (of repentance).

The flaming heart (of fervent love to God).

The swan (of solitude).

The anchor (of hope, patience, and determination).

Hope is likened to an anchor in Heb. vi. 19: "which

hope we have as an anchor of the soul, both sure and steadfast."

The serpent (of eternal punishment).

The pilgrim's staff and scrip are emblematical of our being "pilgrims and strangers here, desiring a better country, that is an heavenly."

Three fishes entwined in a triangular fashion (of baptism).

The eagle (of the Ascension).

The banner (of triumph over death and persecution).

The ship (the Church).

The spider's web (of one who has yielded to temptation).

The scallop shell (of pilgrimage).

The ape (of sin and malice).

The apple (of original sin).

The arrow (of martyrdom and suffering).

The dragon's mouth open (of the jaws of hell).

The dragon (of all wickedness) is represented flying away from God's word, and its head should always be turned to the left.

The fleur-de-lys is the conventional form of the lily, and emblem of the Virgin Mary.

The lily, emblem of purity.

Lilies-of-the-valley (of meekness).

Violets (of modesty).

The passion flower (of our Lord's Passion).

The pomegranate bursting open (of hope and immortality).

The orb (of dominion).

The owl (of darkness).

The sceptre (of power).

The crown (of royalty).

There are two generally introduced, the heavenly and S. Edward's; the former consists of five points, either plain or with a star on each point.

S. Edward's is like the coronation crown of the kings and queens of England.

The crown is also an emblem of reward to the believer in Rev. ii. 10. It says, "Be thou faithful unto death, and I will give thee a crown of life." And in 1 Peter v. 4, "And when the chief Shepherd shall appear, ye shall receive a crown of glory that fadeth not away." And in 2 Tim. iv. 8, "Henceforth there is laid up for me a crown of righteousness, which the Lord, the righteous Judge, shall give me at that day: and not to me only, but unto all them also that love His appearing."

These emblems, and many others, may all be used with great effect.

ON COLOURING.



THE foundation of all true beauty in illuminating is in the harmony and contrast of colour. If you can arrange colours to get a good and pleasant effect, you must become in time a good illuminator.

Beauty of execution can be acquired by patient practice, but good taste in colouring is a real talent.

The Dutch and Flemish surpass the French and Spanish in colour. The English school is essentially a colourist school.

“The instructions given to the architects of the tabernacle in Exodus xxvi. 1, is,” as Mr. Ruskin says, “the fixed base of powerful colouring:” “Moreover thou shalt make the tabernacle with ten curtains of fine twined linen [which was white], and blue and purple and scarlet.”

We must look to nature for form, and we shall also learn from her the management of colour. We have an ample scope for study, “from the cedar-tree that is in Lebanon, even unto the hyssop that springeth out of the wall.”

In living objects, look at the peacock, leopard, lady-bird, and butterfly, all of which show us the perfect harmony and contrast of colour. Simple colours should be used when the form is rich, and *vice versa*.

In this chapter I will give the colouring of symbols, figures, buildings, etc. (which I have copied from manuscripts in the British Museum), feeling sure it will be a help to the young student.

SYMBOLS. The lamb is always painted white, shaded with grey, with a cruciform gold nimbus on a pink, red, scarlet, or gold ground. The cross of the resurrection is either left white or painted gold ; the banner should be white with the crossed lines on it in red.

The lion should be painted gold, shaded with a mixture of lamp black and burnt sienna, with a scarlet and gold cruciform nimbus.

The crosses should be painted either blue, red, white, or gold, on a scarlet or gold ground. Blue, because heavenly ; red, the real cross, by metaphorical extension, dyed by the blood of our Lord ; white, because most luminous ; gold, because most glorious.

The sacred monograms should always be painted gold on a scarlet ground, or scarlet on a gold ground, with a black outline ruled round the letters.

Buildings are grey pointed with white, or red pointed with gold, black, or white.

Stone walls should be light grey, pointed with white.

The floor of an interior can be coloured in patterns like tessellated pavement, or all red shaded with a neutral colour. Sap green and red alternately, and black and red alternately, look well.

LANDSCAPES. For distance use madder, lake, cobalt, and yellow ochre. These colours are useful in skies, cliffs, hills, and downs. For shadow in distance, light red and cobalt mixed together give a good grey. For near shadows, purple, madder, and cobalt. For lights in trees, gamboge and yellow ochre. For nearness, brown, pink, and Vandyke brown. Soften trees with cobalt, especially where distance is required. For the darker side of near trees use indigo.

High lights are put on in gamboge and lemon yellow. Water is painted a bluish grey.

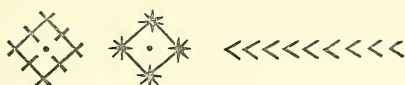
Slate roofs should be pale indigo. Red houses should be washed in with a very light tint of vermilion.

In one illumination of our Lord's last supper, some of the mantles of the apostles are painted in blue, and some in red; their dresses are light grey, shaded with dark grey, and instead of having the plain gold or coloured nimbus, they are depicted in pink, red, and blue caps. The cloth on the table is white, with the plates, etc., in black outline.

A mantle may be grey over a pink dress.

I have seen our Lord painted with an azure blue mantle and dress, and a gold cruciform nimbus.

Ordinary figures can be painted in almost every colour. For female figures a bluish grey dress shaded with gold, a grey dress with gold pattern and pipings, and emerald green underskirt shaded with cobalt. A pale pink dress and black underskirt with gold pattern, thus—



A lake dress should be shaded with sepia.

A scarlet robe should only have a touch or two of pure scarlet throughout ; high lights are orange, and the rest purplish grey, approaching almost to black.

An amber dress should be very pale yellow, almost white for the high lights, golden hues in the half tints, and in the deep shadows nearly black.

High lights are always pale, and shadow is always more or less neutral.

Male figures may be variegated in the same way to any extent ; a scarlet or buff jacket, indigo sleeves, Indian-red trousers. A dark blue coat is valuable to bring depth into the right portion of the picture as well as to throw the background into distance.

Monks should be painted according to their order.*

* The monks of the monastery at Munikhuysen clothed themselves in a doublet of grey, lined with hair ; a black cowl hung down behind as low as the waist ; and whenever they went abroad they wrapt themselves in a large mantle which descended to their heels. Their hair was closely cropt in a circular manner. This illustrious society, among whom were Thomas à Kempis and Redewyn, earned their livelihood by their pen.

The S. Franciscan, or Grey Friars, wore a habit of grey cloth, with a common cord or rope round the waist and reaching to the ankle ; the feet were bare, only protected from the earth by rude sandals.

The Dominican, or Black Friars, wore a black habit with a white rochet.

The Carmelites, or White Friars, wore a white robe. This order originated from the hermits of mount Carmel.

A Capuchin wore a brown habit and cowl.

I have seen some in dresses all light brown, shaded with dark brown, with black collar, cuffs, girdle, and buttons.

The winged man (S. Matthew) should be coloured thus,—nimbus, pink, shaded to white towards the outside ; the tops of the wings shaded red, the tips blue ; the mantle, dark grey ; the dress, shaded pink ; the scroll, white, with black letters. Another example of this was coloured as follows :—nimbus, blue ; wings, orange with blue tips ; dress and mantle, dark red ; scroll, grey, with under part emerald green, with black letters.

The winged lion (S. Mark). The lion, Indian red, shaded with Vandyke brown ; the wings, light grey shaded ; nimbus, vermilion, with a gold and black line for the borders.

The winged ox (S. Luke). The ox, Indian red, shaded with lake and black, not mixed, the light parts put on with cobalt, blue and Chinese white mixed together ; the wings, light grey ; nimbus, pale pink, with a black line border.

The eagle (S. John). Nimbus, vermilion, with gold and black border ; the eagle, all light grey, shaded with a darker tint of the same colour ; the scroll, left white with black letters.

The same figures, in the "Hours of the Virgin" (2315 Old Royal Library), are painted in the following colours :—

Winged man. Dress white ; wings, the top red, the middle green, and the tip mauve.

Winged lion. All gold, shaded with lamp black and burnt sienna.

Winged ox. Indian red ; wings like S. Matthew's.

Eagle. All gold, shaded as the above lion ; these were on a dark orange ground, with merely a mark round the head, in gold, as nimbus.

The pelican may either be etched with plain Indian ink, or painted light pink or white, with neck, feet, and head in gold.

The fish is drawn in the shape of a sole, and is much improved by rays emerging from the outside line ; these rays should be in gold and white alternately ; the ground should be pale blue.

The other emblems of our Lord may be painted, generally in either scarlet, gold, pale blue, pale pink, and green.

Natural objects can, at times, be painted naturally.

The triangle gold on a scarlet ground, or *vice versa*.

The trefoil is generally gold, but it may be painted green-gold, shaded with Hooker's green, or plain pale green.

The dove should be painted white, with red beak and claws ; the nimbus must be cruciform, the cross being gold, and the ground either pale blue or red.

The circle, in gold or scarlet.

Nimbi are painted in pale blue, green, pink, orange, red, scarlet, and gold.

The Divine nimbus is always gold, or scarlet and

gold, except during our Lord's ministration on earth, when it is sometimes blue, orange, or pink.

In an illumination of His blessing little children, the nimbus is blue ; when healing the sick, the nimbus is orange.

The shield is generally red, with the device either left white or painted black.

The breastplate should be silver.

The helmet : silver or gold.

The reed : in its natural colours.

The sword : silver, with red or blue handle.

The lamp : silver, gold, or green, with red light and yellow rays.

The olive-branch and palm : either green or gold-green.

The anchor and heart are silver, gold or red.

The dragon should be in several colours, stippled on, one after the other.

The fleur-de-lys : gold on either a blue or scarlet ground.

The lily : white or orange.

Lilies-of-the-valley : in silver or their natural colours.

Violets and passion-flowers : natural.

The celestial crown should be in gold.

S. Edward's crown should be painted like the Queen's, with a gold frame, with ermine, pearls, and jewels, and red cap.

The orb and cross : the orb grey, the cross and band gold.

Diaper patterns are painted in squares of different colours, divided by lines of gold, black, or white.

Scrolls, can be white, shaded with grey, turned over with blue, red shaded turned over with grey, and red turned over with green.

The conventional rose may be red or white, with the middle orange ; the conventional strawberry blossom should be painted white, with the four points of the calyx, green ; the middle of the flower is yellow, with a spot of scarlet in the centre.

Glass windows should be painted silver, with the frame-work in black.

Blue is employed to represent heaven ; red, crimson, and scarlet, Divine love, and also redemption and forgiveness.

Purple or violet represents royalty.

White, purity.

Emerald green, hope and victory.

The contrast of yellow is purple ; of blue, orange ; of red, green.

The harmony of yellow is white, and light or dark shades of the same colour.

The harmony of blue is purple, and of red, orange and crimson.

Grey and orange are useful to quiet and harmonize, when the colouring is getting too gay.

The student will find, as she progresses in the art, that she will be able to accomplish the colouring with greater ease and effect.

ON DESIGN.



THE student in design may discover the means by which former artists attained their power, by carefully studying and thoroughly analysing their works.

“All fine art is creative, not imitative,” and in designing we must try to portray distinctly on paper our ideas on the subject we are treating, so that others will understand its meaning at once.

In designing, a careful correct outline is of the greatest importance to insure success, it is so much easier to fill in when the outline is well designed, and drawn in with care and attention. Use for the outline either a pencil or fine brush, with a little lake or cobalt. I think lake is best, as, if you make a mistake, it can be entirely taken out by dipping the brush in a solution of chloride of lime, and painting over the red lines with it. Care must be taken to wash the brush before using it again.

Designing is an interesting portion of the art, and a little care and accuracy will achieve success.

LETTERING.

The difficulty of writing the Gothic and old English letters can only be overcome by practice. Alphabets

can be purchased for copies, double lines must be ruled for the size of the letters, and these must be kept at equal distances.

BURNISHING.

The vellum or paper should be placed on a piece of glass, the gold must be rubbed in one direction with a flat burnisher, the decorations are made with a pointed burnisher.

Raised gilding with gold leaf is quite an art of itself, and can only be practised by the advanced illuminator.

TRACING.

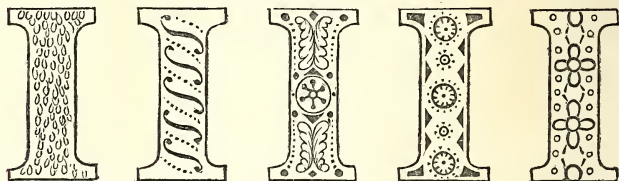
Tracing saves much trouble where the student cannot outline correctly. The tracing paper must be placed smoothly, and the outlines of the copy accurately traced with a fine pointed pencil; the transfer paper must then be placed between the vellum and the tracing, and with a tracer the lines must be again gone over. Remove the tracing and transfer paper, and you will have a copy of your tracing transferred to the vellum; the lines must then be inked in with either red, blue, or black.

HATCHINGS.

“Hatching” is a variation of the word “etching,” and through which it is derived from the German *etzen*; the early illuminators were obliged to adopt

this style, as flat tints will not lie well on vellum, and by this method they could obtain greater richness and finish. We use the term in illuminating now, more to the delicate dotting and white-line finishing, which is done with Chinese white ; it requires great practice, and can be put on either with a quill pen or very small brush—I always use the brush. This fret work is a great improvement to large initials.

The following patterns have a good effect :—



CONVENTIONALISM.

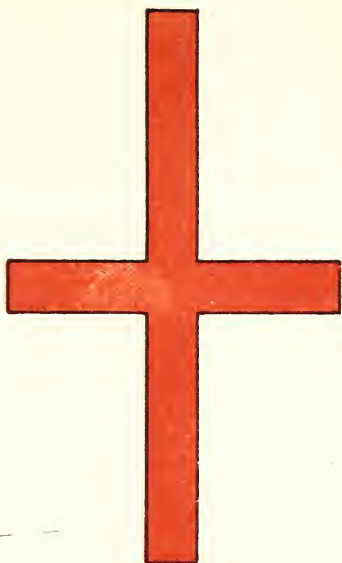
Conventional art depends upon natural laws, without copying them exactly, but by bringing them into submission to our will in designing. In Plate V., Fig. 3 and 4, are the forms of the conventional rose and strawberry blossom.

The conventional ivy is flat and pointed, but arranged gracefully, uniting with the initials, and running down and across the page, forming the boundary line : all can tell it is ivy, but it is conventionalized to suit the need of the artist.

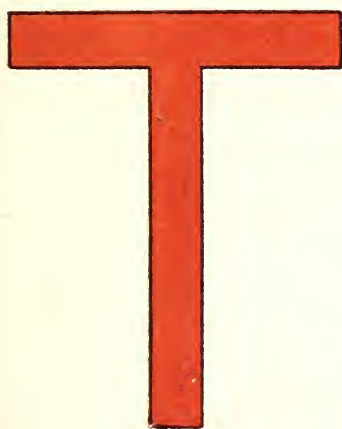
THE END.



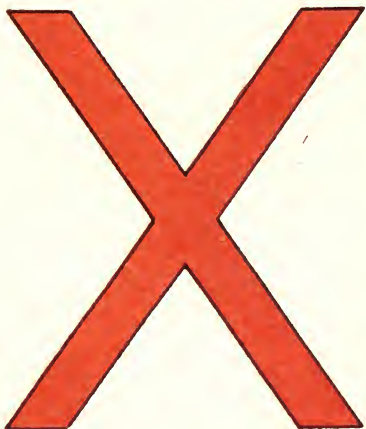
LATIN CROSS.



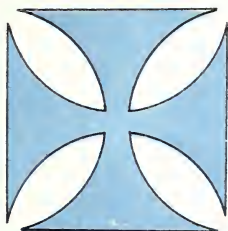
GREEK CROSS.



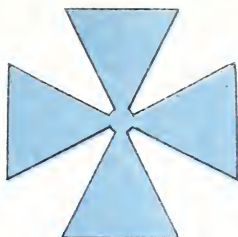
TAU CROSS.



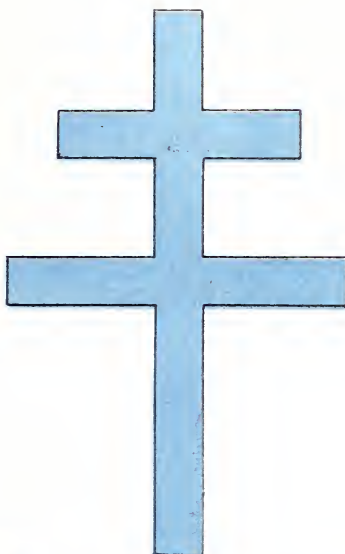
S. ANDREW'S CROSS



CROSS PATTÉE.



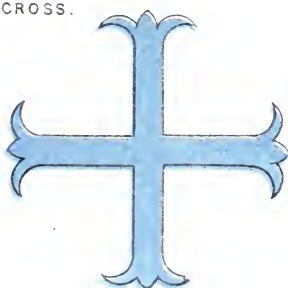
MALTESE CROSS.



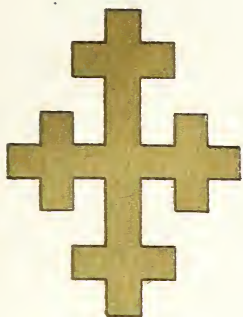
PATRIARCHAL CROSS.



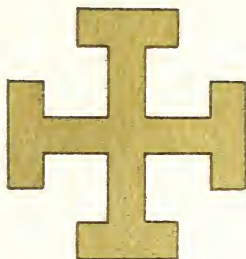
CROSS TREFFLÉE.



CROSS FLEURY



CROSS CROSSLET.



CROSS POTENT.



CROSS MOLINE.

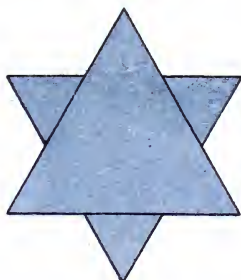


CROSS POMME.

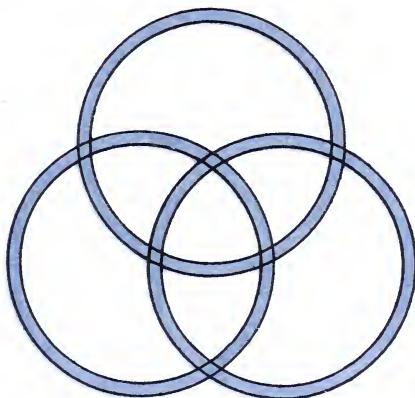




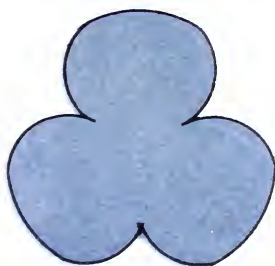
EMBLEM OF THE TRINITY.



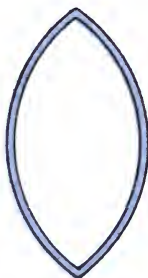
EMBLEM OF THE TRINITY.



EMBLEM OF THE TRINITY.



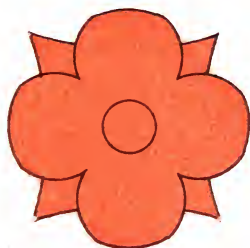
EMBLEM OF THE TRINITY.



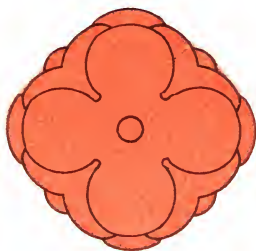
VESICA PISCIS.



SACRED MONOGRAMS.

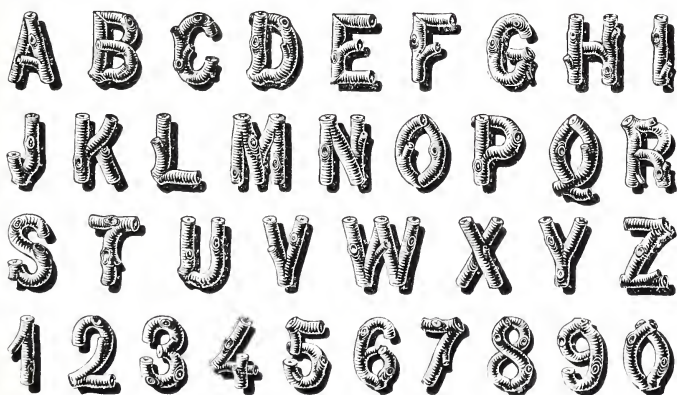
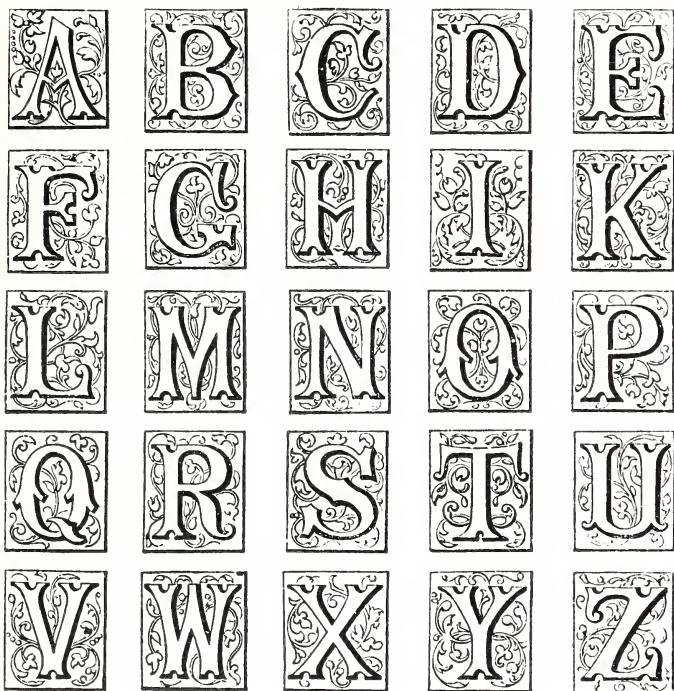


CONVENTIONAL STRAWBERRY.



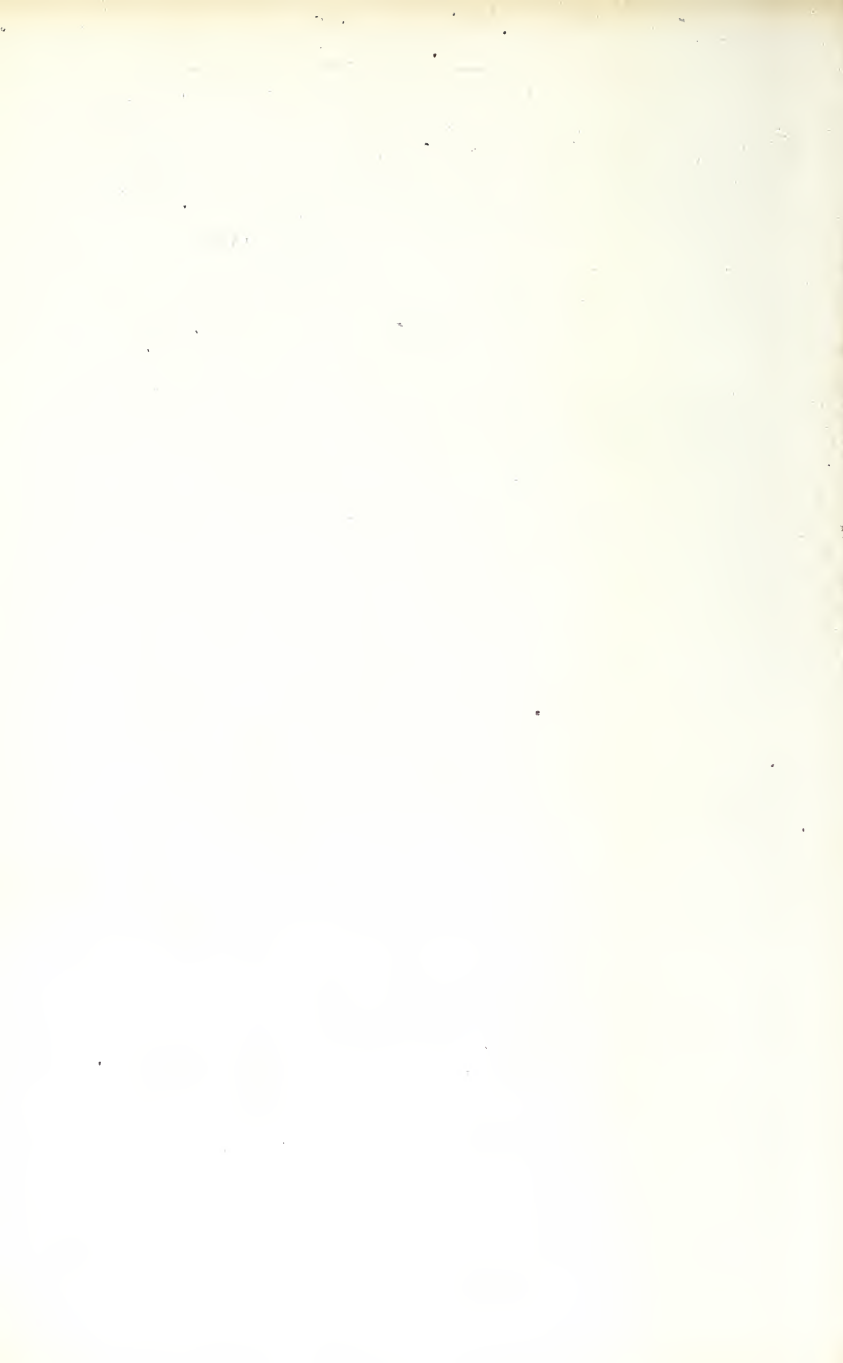
CONVENTIONAL ROSE.

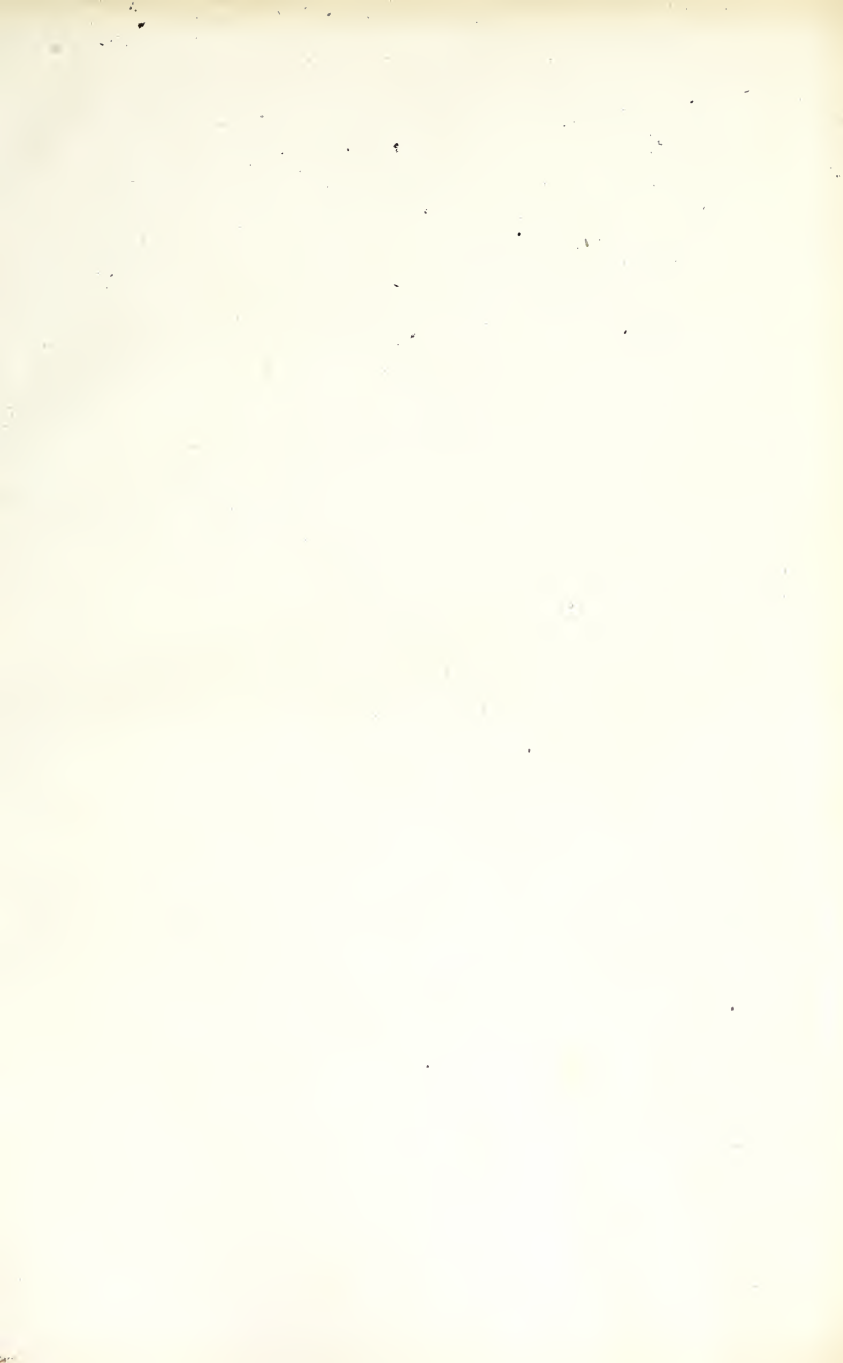




A B C D E F G H I J
 K L M N O P Q R S T
 U V W X Y Z a b c d e
 f g h i j k l m n o p q r s t u v w
 x y z 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I
 J K L M N O P Q
 R S T U V W X Y Z
 a b c d e f g h i j k l m n
 o p q r s t u v w x y z







GETTY RESEARCH INSTITUTE



3 3125 01454 6895

